

Script Dept.

ABC TEL VISION LTD.,
BROOM ROAD,
TEDDINGTON,
MIDDLESEX.
977-3252

C A M E R A S C R I P T

CALLAN

"THE RUNNING DOG"
(WORKING TITLE)

by
WILLIAM EEMS

DESIGNER
PETER LE PAGE

ASSOCIATE PRODUCER
JOHN KERSHAW

PRODUCER
REGINALD COLLIN

DIRECTOR
JAMES GODDARD

CAMERA REEL: 10.30 Wednesday, 27th March.
Studio One, Teddington.

VTR: 17.30 Thursday, 28th March.
Studio One, Teddington.

PROD.NO.1922.

VTR/ABC/7528

CAST

Callan.....Edward Woodward
 Hunter.....Derek Bond
 Meres.....Anthony Valentine
 Lonely.....Russell Hunter
 Holder.....Terence Rigby
 Tao Tsung.....Burt Kwouk
 Felice.....Renny Lister
 David Forbes.....Nicholas Courtney
 Henry.....Jonathan Newth.

EXTRAS

Chinese Guards.....Tom Gow, Jo Hemail, Chien Hsiang Yang,
 L.K.F. Kwee Tong. Called 27.3.68 & 28.3.68
 Girl in bar.....Darique. Called 28.3.68.
 Hippie.....Michael Patten. Called 28.3.68.
 Middle aged couple.....Gordon Craig, Jean Barry. Called 28.3.68.

Floor Manager.....John Wayne	Technical Sup.....Del Randall
Stage Manager.....Daphne Lucas	Lighting.....Louis Bottone
P.A.Marian Lloyd	Vision Mixer.....John White Jones
Timer.....Betty Kenworthy	Cameras.....Dick Jackman
Wardrobe.....Gillian Grimes	Sound.....Mike Pontin
Make UpMimi Kimmins	Racks.....Jim Fergus Smith
Callboy.....Peter Groome	

SCHEDULE:

Wednesday, 27th March, 1968.

Camera Rehearsal..... 10.30 - 13.00
 Lunch Break13.00 - 14.00
 Camera Rehearsal14.00 - 18.00
 Supper Break18.00 - 19.00
 Camera Rehearsal.....19.00 - 21.00

Thursday, 28th March, 1968.

Camera Rehearsal.....10.00 - 13.15
 Lunch Break.....13.15 - 14.15
 Line up and Make Up14.15 - 15.00
 DRESS REHEARSAL15.00 - 16.30
 Tea Break and Notes16.30 - 17.00
 Line Up17.00 - 17.30
 VTR17.30 - 19.00
 Technical Clear19.00 - 19.15
 Supper Break19.15 - 20.15

B R E A K D O W N

ACT ONE

SCENE	TIME	CHARACTERS	PAGES	SHOTS	CAMERAS	SOUND
1. T/C & Hunter's Office	Day	Hunter Meres Callan	1-4	1-12	T/C 1A, 1B 2A	SOF A1 FX
2. Int. Callan's Flat	Evening	Callan Lonely	5	13	5D	B1 FX
3. Int. Holder's Office	Evening	Felice Holder	5-7	14-20	4A, 4B 3A, 3C 3D	A2 FX
4. Int. Holder's Outer Room	Evening	Callan Felice	7-9	21-28	1C, 1D 2D	C1 FX
5. Int. Holder's Inner Office	Night	Felice Holder	9-10	29-35	3C 4B	A2 FX
6. Int. Holder's Outer Office	Night	Felice Callan Henry	10	36-38	1D 2B	C1 FX
6a. Int. Holder's Inner Office	Night	Holder Lonely Henry	10-11	39-43	4B 3D 2C	A2
7. Int. Room at Embassy	Night	Tao Tsung David Forbes	42-45	44-60	5B 1E 2C, 2D 4D	B2 A3 B1
8. Int. Cafe	Night	Callan Felice Extras	15-17	61-68	3E, 3F 4E	A2 FX
9. T/C	Night	Holder Henry	17			S.C.F.
10. Int. Hunter's Office	Night	Hunter Meres OOV	17-18	69	5D	B3 FX F/P.1.
11. Int. Holder's Outer/Inner Office	Night	Henry Lonely	18	70-71	2F	C1 FX

SCENE	TIME	CHARACTERS	PAGES	SHOTS	CAMERAS	SOUND
13. Int. Callan's Flat	Night	Callan Lonely	19-23	72-87	1F 4F 5E	D1 FX
T A P E R U N						
14. Int. Hunter's Office	Day	Meres Hunter Callan	23-24	88-90	4G 3H 1G	A1 Grams
C O M M E R C I A L B R E A K						
<u>ACT TWO</u>						
15. Int. Hunter's Office	Day	Hunter Forbes Meres	25-28	91- 104	1D, 1H 4J 5F	Grams A1
16, 17, 18 T/C.	Day & Night	Extras Holder Henry Felice Callan	28-31			SOF
19. Int. Cafe	Night	Callan Extras H enry	32-35	105- 133	4K 3K	C3 FX
20. T/C	Night	Callan Henry	35			SOF
21. Int. Callan's Flat	Night	Callan Lonely	36-37	134- 137	1J	A3 FX
T A P E R U N						
22. Int. Hunter's Office.	Day	Hunter Meres Callan	38-41	138- 155	2G 3L 4J	A1
23. T/C & 24.	Day	Extras	39			SOF
25. Int. Embassy	Day	Tao Meres Extras	41-46	156- 189	1K 4D, 4L 5K	B4 Grams
S E C O N D C O M M E R C I A L B R E A K						

ACT THREE

-C-

SCENE	TIME	CHARACTERS	PAGES	SHOTS	CAMERAS	SOUND.
26. Int.Hunter's Office.	Day	Hunter Meres Callan	47-51	190- 215	3L 2G, 2H 4J	Grams A1
27&28 T/C	Night	Callan Meres Extras	51			SOF
29.Int.Callan's Flat.	Night	Callan Lonely	51-54	216- 234	1L 5E 4M	B1 FX
30. T/C	Night	Extras	54			SOF
T A P E R U N						
31.Ext.Rear of Legation	Night	Lonely Callan Meres	55	235- 239	6L, 6D 1M	C1 F/P.1.
32.Int.Tao Tsung's Room	Night	Tao Callan	56-60	240- 262	5D, 5H 5K 2J 1K	B2 A3 B1
34.Int.Holder's Office.	Night	Holder Felice Henry	60-61	267- 272	3D 4N 1N	C4 FX
36.Int.Tao's Legation Room	Night	Callan Tao Extras Henry Holder Felice	61-65	280- 299	1K, 1M 4D 5N 2M 3N	B1 A3
T A P E S T O P						
Int.Tao's Room Legation	Night	Guards	65	300- 303	4D 1 3N 21.	B1 A3
T A P E S T O P						
Int.Tao's Room Legation	Night	Callan Tao Extras Henry Holder Felice	66-68	304- 324	4D 2N 3N 1M 5	B1 A3 Grams

CALLAN. PART ONE. VTR/ABC/7528

F/U
T/C

Thames Television Symbol + Callan Opening Film
(Not available. Title Caption and Author's
Caption to be supered also). Allowed: .50

F/U

T/C(DIRECT FEED)

Ext.Chinese Embassy.

Duration: 1.56.

Sc.1. FILM/HUNTER MONITOR. EXT.S.O.F. &

CHINESE EMBASSY. DAY.

Studio Sound
BOOM A1.

HUNTER: (OOV) Their bible, you see.

MERES: (OOV) Readings from the
red book.

CALLAN: (OOV) Reminds me of
Sunday School.

HUNTER: Observe the young men.
Watch this.

ON T/C

MERES: That will make the front pages in Peking.

HUNTER: Of course, what the reader sees in a photograph depends on the caption you print underneath.

CALLAN: Our loyal countrymen repelling imperialist invaders.

HUNTER: Now watch.
Now. There's the man.

MERES: Holder

1. 1A
TIGHT 3/s including
Monitor R. of frame. FX: Distant traffic.
As HUNTER leans across
shot from L. to R.
to switch off set LOSE T/C
FULL BACK & PED DOWN to L/A
& CRAB LEFT to POS. 1B.
to 3/s fav. HUNTER.

HUNTER: The Hon. Ronald Holder.
Rugby, Cambridge, Sandhurst.

CALLAN: And every Fascist bog from here to Newcastle.

MERES: What's he to us, sir?

HUNTER: Nothing. At the moment.

On Shot 1 on 1

2. 2A CALLAN: Here we go. /
MS CALLAN The worse the trouble, sir,
3. 1B the less you tell us. /
a/b
- HUNTER: There is no trouble,
Callan. Yet. Except the
usual nuisance. Holder's an
irritant as we all know.
Disrupts other people's
meetings, holds provocative
marches, stimulates racial
hatred, that sort of thing.
- MERES CID sir.
- 3a. 2A HUNTER: Sit down. As you say,
a/b Meres. CID. However..... /
- 3b. 1B CALLAN: However what sir? /
a/b
- HUNTER: The Home Office want to
keep him out of the courts. If
he gets in front of a magistrate
he'll bawl his political head
off, get putaway for ten days,
make every headline in the
country, and we're worse off
than ever. /
4. 2A
MS MERES
- MERES: It's hardly our
5. 1B department, sir, all the same. /
a/b
- HUNTER: There's reason to
believe he's up to something a
bit more serious this time.
Against the Chinese.

On Shot 5 on 1

CALLAN: Good luck to him.

HUNTER: That may be your view,
Callan. But I can't encourage
it. /

6. 2A
MCU CALLAN
PAN him R. as he
goes d/s

CALLAN: What about our
people in Peking?
They're having it pretty tough.
There was a time not very long
ago when you used to worry about
things like that, sir. /

7. 1B
a/b
CALLAN now Rfg.
HUNTER b.g.

HUNTER: It's pretty clear the
Chinese are looking for any form
of propaganda they can to exploit.
It's up to us to see that Holder
for one doesn't provide it. /

8. 2A
MS MERES seated.

MERES: Do we know what he's
planning, sir?

PAN UP to CALLAN as
he X's behind MERES
going W.S. (Cam.L)

HUNTER: Not yet.

CALLAN: Look, Johnny mate, the
more you fight him the more he
likes it. /

9. 1B
MCU HUNTER

HUNTER: Exactly, Callan, which
is why we must move carefully. /

10. 2A
TIGHTER M.S. CALLAN

CALLAN: Doubtless, when you've got a plan
of campaign you'll let us know, sir. /

11. 1B
a/b HUNTER

HUNTER: Callan, sit down. /
We'll use our brains for
once. Shall we?

12. 2A
TIGHTEST POSS. 3/s

T A P E R U N. F O R C A L L A N R E P O.

1 to POS.C.HOLDER'S OUTER OFFICE.
2 to POS.B. HOLDER'S OUTER OFFICE.

13. 5B SC.2. INT.CALLAN'S FLAT. BOOM B1
 Start as TIGHT as POSSIBLE EVENING.
 on toy soldier which FX:Plumbing
 CALLAN is painting noises.
 PULL BACK to incl.
 LONELY LONELY: Gawd blimey, Mr.
 Callan. I wouldn'd do that,
 honest.
 CALLAN: Oh, come on Lonely.
 There'll be no one there. It's
 dead simple.
 LONELY: But they're a rough lot,
 Mr.Callan.
14. 4A SC.3.INT.HOLDER'S INNER BOOM A2
 L/A W.S. shooting OFFICE. EVENING.
 thro sliding door down FX:Occasional
 the length of the table lift working.
 HOLDER stands at the
 far end.
15. 3A
 TIGHT M.S.FELICE at
 the safe.
 She is taking a map
 from the safe d/s L.
 She X's L. to R. u/s
 of table to HOLDER
 FIVCT & CRAB to POS.3B.
 PED DOWN to L/S during
 move to
 HOLD TIGHTEST POSS.
 L/A 2/s at the end of
 the move.

4 to POS.B. SAME SET.

FAST

On Shot 15 on 3

16. 4B
TIGHTEST POSS. 2/s
L/A FELICE L. of frame
HOLDER R. of frame
FELICE in profile
HOLDER full face.

/3 to POS. C. SAME SET.

FELICE: I thought you'd find this interesting. It's pretty obvious stuff, I suppose. I mean, you're bound to get heavy recruiting here, but it looks good, blocked out like this. /

HOLDER: Yes. On the other hand, we shouldn't get carried away, Felice. Let's not delude ourselves. We couldn't exactly take over the government, could we?

FELICE: It'll come.

HOLDER: Well, we mustn't get things out of proportion. The Chinese business should bring us a few more members. But we're nowhere near that thousand mark yet. We must get there by next year. /

17. 3C
MCU FELICE

FELICE: We will. There's a man out in the hall now. /

18. 4B
MCU HOLDER

HOLDER: Just one.

FELICE: Better than none.

On Shot 18 on 4

19. 3C HOLDER: I sometimes think you've
CU FELICE got more tenacity than I have. /
 PAN her as she breaks L.

FELICE: There has to be a woman
behind every great man. You
know that. You do the talking.
We'll do the rest.

20. 4B(As she turns from Holder)
L/S M.S.FELICE exits frame L.
HOLD on HOLDER

21. <u>1C(As Callan turns)</u>	<u>SC.4. HOLDER'S ENTER ROOM.</u>	<u>BLOOM C1</u>
<u>M.S.CALLAN on L.frame</u>	<u>EVENING.</u>	<u>FX:</u>
<u>FELICE enters R.frame.</u>		<u>Occasional</u>
<u>CRAB RIGHT as FELICE</u>		<u>lift</u>
<u>X's behind CALLAN</u>		<u>working.</u>
<u>to HOLD 2/s</u>		
<u>FELICE now seated behind</u>		
<u>desk.</u>		
<u>CALLAN standing R.frame</u>		

FELICE: I'm sorry to keep
you waiting. I gather you'd
like to join us.

CALLAN: I had thought about it,
miss.

FELICE: But?

CALLAN: Nothing really. I'd
just like to know a bit more
about it first. I was a member
of another organisation, something
like yours, but there was no real
leadership there. I've read the
papers and that, and I've heard
your leader's big speeches. But
I don't trust the papers all
that much. Do you?

On Shot 21 on 1

FELICE: They've been known to
be less than fair to us.

CALLAN: I want somebody to
tell me about it, see. Got
at the truth.

FELICE: Of course, Mr...?

CALLAN: Tucker, miss. You
could tell me, couldn't you?

22. 2B
MCD CALLAN

FELICE: I'll do my best. /

1 EAST TO P.S.D.

CALLAN: Great. Tell you what.
I haven't had a bite yet.
Straight out of work. Come and
have a coffee and bun with me.
There's a cafe round the corner.

23. 1D
MS FELICE reaction

Then you can tell me. /

24. 2B
a/b

No, straight up. I just want to
'ear about it. Dunno what's the
matter with birds these days.
Only got to look at 'em and they
think you're making a pass. /

25. 1D
a/b

26. 2B
a/b

Course, I mean, if you're too busy
to see a potential member.... /

27. 1D
a/b
PULL OUT to 2/s as
she rises.

On Shot 27 on 1

FELICE: Alright, Mr. Tucker.
I've finished here, anyway.
Excuse me a moment.

28. 2B(As she exits frame)
CU CLILAN's reaction

29.	<u>3C</u> Blank frame FELICE comes into MCU	<u>SC.5. INT. HOLDER'S INNER OFFICE. NIGHT.</u>	<u>SCCM A2</u> FX: Occasional lift working
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30.	<u>4B</u> HIS HOLDER . He walks away from cam. practising his speech	<u>HOLDER</u> : Will the British people ever hold their heads high.....
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31. 3C(As he turns to cam.& reacts)
a/b

FELICE: I'm going to the cafe
with him to tell him about
the organization. /

32. 4B
a/b
HOLDER removes his
glasses

33.	<u>3C</u> <u>a/b</u> FELICE	<u>HOLDER: Felice.</u> /
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FELICE: Don't be a bear. He's
quite innocent, and he might
be quite useful. /

34. 4B
a/b

Coming to 35 on 3

On Shot 34 on 4

HOLDER: Very well. Be brief.

35. 3C I'll need you later. /
a/b FELICE

36.	<u>1D (as she leaves frame)</u> MCU CALLAN reaction	<u>SC.6. INT. HOLDER'S OUTER OFFICE. NIGHT.</u>	<u>B&B. C1</u> FX: Occasional lift working.
	<u>3 to P.C.S.D. HOLDER'S INNER OFFICE.</u>		

37. 2B
CALLAN MS. L.frame
FELICE enters R.frame
FELICE moves R. for
her coat.

FELICE: Oh Henry, go through.

38. 1D He's almost ready. /
MS HENRY at the door
CALLAN/FELICE pass
thro shot.
HENRY shuts the door
after them.
He moves off R.
PAN him to the door
of Holder's office.

2 to P.C.S.C. HOLDER'S INNER OFFICE.

39.	<u>4B</u> 1/A M.S. HOLDER R.frame Accept Henry L.frame PUSH IN to TIGHT 2/s to POS.4C	<u>SC.6. HOLDER'S INNER OFFICE. NIGHT.</u>	<u>L&M A2</u>
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HOLDER: Ah, there you are
Henry.

1 to P.C.S.E. EMBLSSY

HENRY: You told me seven
o'clock.

On Shot 39 on 4

HOLDER: And here you are.

What would I do without you?

To keep me safe?

Come along my boy.

RISE OFF as they
break
PAN them R. to L.
PUSH IN on door
after HOLDER/HENRY
to POS.4B

40. 3D
CU LONELY's face and knife
outside window.
He springs catch as
window begins to open.

41. 4B
Wide shot LONELY entering.
He comes fwd. down of
level to the door thru
which Holder and Henry have
just exited.
He is now in M.S.
He looks at the lock.
Pauses, selects a selection
of keys and unlocks them.

3 to POS.E.C.FE.

42. 2C
Loose MCU the other side
of doors from Cam.4.
The doors open,
LONELY's head pops thru.

3. 4D(As it disappears)
Loose MCU LONELY
FULL BACK with
him as he comes fwd. to
safe lfg.
See safe & LONELY in TIGHT 2/s

Coming to 44 on 5

44. 5M SC.7. INT.ROOM AT EMBASSY. BCOM B2
W/A 2/s NIGHT. PULING
 TAO R.f.g. BACK.
 FORBES Lf.g.slightly behind
 PULL BACK with them
 as they walk fwd.to POS.5C
- 4 to POS.D.EMBASSY TAO: You accuse me?
- FORBES: We accuse no one.
45. 1E(As Tao/Forbes appear in 1's shot)
TAO & FORBES in L.S.
 They walks towards
 Cam.1 and come
 into mid-shot
 just before they
 turn and exit Frame Cam.L. BCOM A3
- 5 to POS.D.HUNTER'S OFFICE. TAO: Don't play with words, Mr.
Forbes. Your Foreign Office is
asking us to leave your
ambassador in Peking in
peace.
46. 2C
Mid 2/s TAO & FORBES
PULL BACK as they come
thru doors and
PIVOT on FORBES
MCIDING Rfg and
TAO Lbg. including
the flags of the Chinese
Republic and pictures
of Mao above his head.
to POS.2D. FORBES: To protect him and
his staff.
47. 4D TAO: Which is accusing us of
MS FORBES neglect.
- FORBES: We feel sure your police
could save them from being
beaten up.
48. 2D
a/b
49. 4D TAO: With such provocation?
a/b
50. 2D FORBES: There's been none.
a/b
- 1 to POS.F. CALLAN'S FLAT.

On Shot 50 on 2

TAO: You should try not to be naive, Mr. Forbes. It is Imperialist policy to offer constant provocation, and we cannot prevent our democratic people from freely expressing their disgust and contempt for capitalist lackeys.

FORBES: By beating up and torturing people in no position to defend themselves.

TAO: There has been no such incident, only compulsory reading of our leader's red book.

FORBES: Bare headed. In the sun. For endless hours.

TAO: Our men here have been DCOM B1
TAKE OVER.
stoned. How do you defend that? /

51. AD
MS FORBES
PAN him R. & DOWN

FORBES: With all due reference to your leader, British people do not take kindly to the idea that any politician is a god, as numerous politicians.

52. 2D(As he sits)
CU Mao portrait

53. 4D(As Forbes looks at it)
MCU FORBES

have discovered. Your people, by insisting on reading the works of Mao Tse Tung to ears which find such cant offensive are being deliberately provocative. /

54. 2D
MCU TAO

On Shot 54 on 2

55. 4D TAO: But only in reply to what
MS FORBES your people are doing in
Peking. /

FORBES: A waste of time, I
imagine, to point out that
your country started all this.

56. 2D TAO: Our country is a people's
a/b reaction democracy, not a capitalistic
slave farm. No one is
controlled. All are free. /

WHILE SAYING THIS HE WATCHES
FORBES EXTRACT A DOCUMENT
FROM HIS BRIEFCASE, CROSS AND
PLACE IT ON HIS DESK.

57. 4D TAO: We have asked for
a/b moderation in the free /
expression of protest, but we
cannot, like you, use the
police and the military to
enforce our will /
58. 2D
MS TAO What is that?

FORBES: A restriction order.

59. 4D TAO: As we expected.
MS FORBES Imprisonment. /

/ 2 to P.C.S.E. FAST SAME SET. /

On Shot 59 on 4

FORBES: It's only a five mile
limit. You can still move
about. Our people in Poling
can't. It's difficult isn't it,
when you've been forced to your
knees. /

60. 2E
Wide Shot TAO seated Rfg.
FOU IS standing Rfg.
He turns and exits frame R.
PUSH IN on TAO.

4 to PCS.E.CAFE

61. 3E
TIGHTEST PCSS.2/s
FELICE AND CALLAN

SC.8. INT.C.CFE.NIGHT.

BCOM A4

CALLAN IS DRINKING AND
EATING BUN.

FX: Chatter
& Espresso
machine

2 to POS.F.HOLDER'S
OUTER OFFICE.

CALLAN: I don't want to see
Britain insulted any more,
that's all.

CRAW LEFT to fav. CALLAN
& ALLOW CAM.4 to come in
on Left,
to POS.3F

FELICE: Nor do we.

CALLAN: I mean, everybody does it
now, don't they? Look at the
blacks. We give 'em their
freedom and wham, nothing but
insults.

FELICE: Britain must be made
great again.

On Shot 61 on 3

CALLAN: That's it. That's it.

FELICE: Which is what our
organisation stands for.

62. 4E CALLAN: That's why I came to
BCU FELICE see you, isn't it? /

63. 3F FELICE: You're a thoughtful man,
TIGHTEST POSS. 2/s Mr. Tucker. /
fav. CALLAN

CALLAN: Yeh, well. You can't
let it all just 'appen can you?

FELICE: No. One must act.

64. 4E CALLAN: You're right. Act. I'd
a/b like to see some action about
those Chinks and all. /

65. 3F FELICE: The Chinese Legation
a/b you mean? /

66. 4E CALLAN: Yeh. Why don't your
MCU FELICE organisation do something about
that? I'd 'elp. Willingly. /

On Shot 66 on 4

67. 3F FELICE: There isn't really
VERY BCU CALLAN anything we can do. /

CALLAN: Course there is. Kick
up a fuss. 'Urt them like
they're 'urting our people.

68. AE(As Felice begins to turn Put the boot in. Put the boot in. /
2/s to Callan)
fav.CALLAN.

3 to P.S.G.HALLER'S CUTLIE OFFICE.

CUT
T/C SC.9.
HOLDER/HENRY OUTSIDE HOUSE.
NIGHT.
Duration: 1.32

4 to P.S.F.CALLAN'S FLAT. HOLDER: Blast. Henry,
there's a map in the office.
I meant to bring it home
tonight. Go and get it will
you? It's in my top drawer.
Put it in an envelope or
something. I don't want the
whole world to see it. Yet.

69. 5D SC.10. INT.HUNTER'S ROOM. BOOM B3
MS.HUNTER NIGHT. FX:Cistern
The phone rings. working.
HUNTER breaks d/s to cam.
PULL BACK and PED DOWN FX:Phone
as he comes to phone Ring.

HUNTER: Charlie.

MERES: Meres, sir.

F/P 1

HUNTER: Right.

On Shot 69 on 5

MERES Callan's just left her.
I followed her home as you
suggested. (COV)

HUNTER: Good.

MERES: She doesn't live where
Callan thought.

HUNTER: Go on.

MERES: She lives with Holder,
sir.

PED UP & PUSH IN
at end of scene.

70.	2F	SC. 11. INT. HOLDER'S OUTER	FROM C1
	MS HENRY as he enters.	<u>OFFICE. NIGHT.</u>	FX: Occasional
	He goes to switch on		lifts.
	the light. Notices		
	something, does not		
	switch lights.		
	PUSH IN FIRMLY to MCU		
	PAN DOWN to see his		
	hand removing gun from		
	its shoulder holster.		
	He moves R. cautiously		
	CRAB IN front of him,		
	KEEPLY SLIGHTLY AHEAD of him.		
	EVENTUALLY PANNING to the		
	double door into		
	Holder's main office.		
	He stops and listens,		
	slowly he raises his R. foot		
	He boots the sliding doors open.		

5 to POS. E. CALLAN'S ROOM.

71. 3G
L/ TIGHT M.S. HENRY
 as he boots the door open.
 He comes in crouching.
 He scans room with gun and
 eyes.
 PED UP as he straightens up.
 He eventually looks and
 walks d/s L. to safe.
 SEE LONELY making off
 outside windows.
 HENRY eventually looks
 at the safe quizically.

72.	1F	SC.13. INT.CALLAN'S FLAT.	DOOM B1
	Wide Shot	<u>NIGHT.</u>	FX:Plumbing
	CALLAN Lfg		noises
	pouring tea at the sink.		
	Centre f/g table with		
	bottle of scotch.		
	Front door,centre b/g.		
	CALLAN X's to bed,is about		
	to sit.		
	LONELY knocks.	<u>CALLAN:</u> Who is it?	
	CALLAN goes to open door.		
	LONELY enters and comes d/s		
	CALLAN X's back to sink.	<u>LONELY:</u> Me, Mr.Callan.	

/ 3 to P.O.S.H.HUNTER'S OFFICE. CALLAN: I thought you'd gone and
 lost yourself.

LONELY: Another twenty minutes
 and I damn well would've, Mr.
 Callan.

CALLAN: Oh yes?
 Just made some tea. Want some?

CALLAN pulls out chair
 from f/g table.

LONELY: Oh ta. I wouldn't say
 no.

Sit down.
CALLAN: /Do you mind, that's my
 bed. You alright, Lonely?

LONELY: Bit shaky and that's a
 fact.

On Shot 72 on 1

CALLAN: Better sit down, then.
You want something stronger
than tea.
Try that.

LONELY: Thanks.
Cheers.

73. 4F(As Callan sits)
2/s over LONELY's shoulder
TIGHT as Poss.

74. 5E
2/s over CALLAN's shoulder

CALLAN: Cheers. /

You'd better tell me all about
it.

LONELY: I didn't think
you'd do that to me. Not you,
Mr. Callan. Not to your old mate.

CALLAN: What did I do?

LONELY: I mean, a feller with
a gun. It's not the form, is
it? Anything could've
happened.

75. 4F
a/b

CALLAN: You had a gun, Lonely?

LONELY: A big blonde 'laka.

CALLAN: A Snazzy black raincoat
and a black necktie?

76. 5E
a/b

LONELY: That's him. Frightened
the bloody life out of me
did.

80. 5E CALLAN: You're still alive. /
a/b
but loose enough
to inc. glass.

81. 1F LONELY: For which thanks be to
O/S 2/s God. /

82. 5E CALLAN: Oh dear, you're
O/S 2/s empty. /

LONELY: Well, so I am.

CALLAN: Have some more.

On Shot 82 on 5

LONELY: If you're pressin' me,
Mr. Callan.

I didn't know you was mixed up
in politics, see. Wouldn't I've
thought it. /

83. 4F
MCU CALLAN

CALLAN: I'm not. Some people
are trying to put me on that's
all. /

84. 1F
Loose 2/s

LONELY: Oh.

/4 FAST TO POS.G./

85. 5E CALLAN: Let's have it then. /
Loose MCU LONELY

CALLAN exits frame L.
behind LONELY.

HOLD on LONELY

LONELY: Of course, yes.

CALLAN comes back with
the money. His hand
waves money thro top of frame.

LONELY makes a grab at the money. Very kind of you. Most kind, Mr.
Callan.

CALLAN pulls the money back
and takes the camera first.

ELSE OFF to contain action.

HOLDING the TIGHTEST POSS 2/s

CALLAN: Get all of it?

LONELY: Everything there was in
the safe.

86. 1F
W.S. CALLAN & LONELY

CALLAN: Well done, mate /

CALLAN sees LONELY out.

And listen. Don't leave:
the country, Lonely. I
might need you again.

On Shot 86 on 1

LONELY: I'll be at home, Mr.
Callan.

CALLAN: Put it in the sink.

LONELY: Goodnight.

CALLAN: Yeh, kind how you go.

87. 5E(as Callan turns back
MCU CALLAN from door)

PUSH IN CU if Poss.

I'll bet that's packed full
of surprises.

1 to POS.G.HUNTER'S OFFICE.

T A P E R U N. FOR CALLAN TO REPO.

88. 4C SC.14. INT.HUNTER'S OFFICE. MCM 41
CALLAN Rfg. seated D.Y.
HUNTER Centre seated.
MERES standing L.frame

PAN with MERES & CRAB L
as he reaches camera,
till he is U/S of monitor.
HOLD him at monitor in MCU
to POS.4H.

HUNTER: Next. That's a bad
print.

CALLAN: Lonely was very
nervous.

MERES: Kwouk Tun Tse. Aged 34.
Slight. Married. Three children.
Interests not known. Weaknesses
not known. Action nil. Brilliant.
All action nil.

89. 3H
O/S 2/s
CALLAN over MERES's
shoulder.

HUNTER: Mmm. Next. /

CALLAN: Who's Tao Tsung?

On Shot 87 on 3

PUSH IN to CALLAN
as MERES goes u/s
of him away from cam.

MERES: Tao Tsung, old boy.

CALLAN: Ta. Who is he?

PULL BACK & CRAB LEFT as
CALLAN rises.
TAKE him into MCU with
screen.
to POS.3J.

HUNTER: The Charge d'Affairs.
Why?

CALLAN turns back to
monitor

CALLAN: Well, it doesn't say
action nil after his name, does
it? It says action kill.

90. 1G(As Callan turns into cam)
MCU CALLAN extreme R.frame
MERES comes in L.

C/S
End of Part Caption

GLIMS:End
of Part
Music.

F I R S T C O M M E R C I A L B R E A K

1 to I.S.G. HUNTER'S OFFICE.
2 to I.S.G. HUNTER'S OFFICE
3 to PCS.K. CAFE
4 to PCS.J. HUNTER'S OFFICE
5. to I.S.G. HUNTER'S OFFICE.

PART T.C.VTR/LC/7528

F/U
C/S
PART TWO

GR.MS: Opening
of Part
Theme

91. 1B
TIGHTEST FOSS. 2/s
HUNTER L.frame
FORBES R.frame

SC.15. INT. HUNTER'S OFFICE. DOOM A1
DAY.

HUNTER: Is that final?

FORBES: Absolutely. Tao Tsung
is adamant. He will not stop
his people from trying to
provoke an incident.

HUNTER: That's what they're
doing, of course.

FORBES: We'd better pray
they're not successful. Because
if anything serious happens the
lives of our people in Jeking
won't be worth a tuppenny damn.
Not that they're worth much more
now. But at least they're still
alive.

See HUNTER go U/S for
drinks.
CRAB LEFT HOLDING
2/s FORBES
Seeing HUNTER b/g.
to FOS.1H.

HUNTER: I am happy to hear that.
(GOES TO ANOTHER DRINK FOR FORBES)

92. 4J
MCU HUNTER

FORBES: We all are. /

On Shot 92 on 4

93. 1H HUNTER: You more than most.
a/b You were at school with
Philips weren't you. You're
god father to his two
children. /
- FORBES: Indeed I am.
- HUNTER: And Tao Tsung?
- FORBES: He says what he has to.
94. 4J HUNTER: The true diplomat. /
MS FORBES
- FORBES: He's a loyal Chinaman,
Hunter. His job is to give
voice to his government's
attitude. That's what he's
doing.
95. 1H HUNTER: No matter how stupid
TIGHTEST POSS. 2/s it is. /
HUNTER L.frame Does he realise the trouble
FORBES R.frame he might cause?
- FORBES: The end justifies the
means.
- HUNTER: And what is the end?
- FORBES: World domination,
I suppose.
- HUNTER: A nation gone mad if
ever I saw one.

On Shot 95 on 1

FORBES: In this world, how do
you identify the sane?
You will watch them won't you?

96. 4J HUNTER: Of course. /
MCU FORBES

FORBES: Only HMG is rather
concerned that we don't get a
97. 5F bad press out of all this. /
TIGHTEST POSSIBLE O/S 2/s

98. 4J HUNTER: Yes. /
a/b

FORBES: You see, what with one
thing and another, our image is
a little tarnished at the
99. 5F moment. /
CU HUNTER

100. 4J H UNTER: I do read the reports. /
a/b

FORBES: Of course you do.
101. 1H But one nasty incident. /
Mid 2/s Do come to the club soon. It
102. 5F will amuse you. /
TIGHTEST PCSS O/S 2/s

1 to POS.J.CALLAN'S FLAT.

103. 4J HUNTER: Goodbye, Forbes. /
Loose 2/s
HUNTER L.frame
FORBES breaks going R.

FORBES: See myself out, old
chap. Must dash.

104. 5F /
MCU Hunter reaction

4 to POS.K. CAFE.

CUT

T/C

S.C.F.

EXT. CHINESE EMBASSY

HOLDER AT SPEAKER'S CORNER

& CAR SEQUENCE.

TELEPHONE BOX -CALLAN.

Duration: 4.32.

HOLDER: Will the people of
England ever again hold
their heads high in the
world until this gratuitous
insult from the little yellow
races has been avenged,
finally and forever.

Will the people of England
ever again hold their heads
high in the world. Will the
people of England ever again
hold their heads high?

Yes, ladies and gentlemen.
When they learn to stand
alone. When they learn
independence. That spirit
that once made them truly
proud. Clean. God fearing.
and British.

CALLAN: Very good, mate.
Very good.

ON T/C

FELICE: This is the Mr. Tucker
I told you about.

HOLDER: You find us interesting,
Tucker?

FELICE: He's the new member.

HOLDER: The new member, Felice?

FELICE: A new member. Sorry.

CALLAN: We could do with a few,
more outspoken blokes like you,
you know! Wake us up to what
we really are.

HOLDER: Or could be, Tucker.

CALLAN: Yeh.

HOLDER: Well, the movement's
expanding, driving on. We're
getting near the thousand
mark, you know. And then these
mewling leftwing peasants'll
have something to reckon with.

CALLAN: A thousand. Blimey.
I didn't know you'd got
that far.

On T/C

HOLDER: You'd be surprised how far we have got, Mr. Tucker. There are a lot of people, people who matter, people who are used to ruling, to governing, people who are sick and tired of mismanagement, of being represented by a cloth cap government, tired of being pushed around the world and at home by ignorant, greedy, stupid masses.

CALLAN: Yeh. Like the Chinese you mean?

HOLDER: Like the Chinese, the French and Africans.

CALLAN: I'm right with you there, mate.

HOLDER: Good. Then stay with us, Tucker, and rise the waves.

CALLAN: How about giving me something to do then? You know, I mean, I'd like to help.

HOLDER: Money?

CALLAN: Sorry. You don't earn much bookkeeping you know. But, I mean. Well, I could do what he does.

HOLDER: I like a few brains around me, Tucker, as well as brawn.

ON T/C

CALLAN: Yeh, but....

HOLDER: We'll think of something.

FELICE: You shouldn't bother him, you know, Mr. Callan. He's got too much to think about. Talk to Henry, if you think you're tough enough.

CALLAN: Right. I'll do that. Good afternoon, miss.

HOLDER: I'm not sure that I trust your Mr. Tucker. He's altogether too keen.

CALLAN: Lonely? Listen. I've got another job for you. You know that bloke Henry. Henry the one that frightened you with a gun. Wait a minute. Just listen. Alright. Meet me at my place in half an hour, and I'll tell you what I want you to do.

END OF T/C SEQUENCE.

Coming to 1C5 on 4

- CUT
105. AK SC.19. INT.CAFE.NIGHT. ROOM C3
H/S DOUBLE CU CALLAN FX:Chatter
& his reflection. & Espresso
EASE BACK to wider shot Machine
As Directed.
CALLAN sees HENRY.
HENRY now Rfg.
CALLAN Lbg.
- As HENRY sits
FLED DOWN
PUSH IN SLIGHTLY
letting HENRY go,
so CALLAN now in M.S.
- CALLAN: Here, Henry. Sit
here.
Oh, come on. I'm one of your
mob now. Might as well be
mates. /
106. 3K
MCU HENRY reaction
107. 4K
a/b
- CALLAN: I like that jacket
you're wearin'.
- HENRY: Good isn't it?
- CALLAN: Do you think I could
get one?
- HENRY: I expect so.
- CALLAN: Where did you get it,
108. 3K
MS HENRY
- HENRY: Groove. Down the Kings
Road.
- CALLAN: Tomorrow I'll be
there.
109. 4K HENRY: They're a bit pricey. /
MS CALLAN
See bottle he takes from
his pocket.

On Shot 109 on 4

110. 3K CALLAN: I'll empty my piggy.
a/b Would you like some? /
111. 4K HENRY: No, not for me. Have
Loose MCU CALLAN to keep myself in trim, you
know. /
112. 3K CALLAN: Yeh. Bet you've been in
a/b some punch ups. /
113. 4K HENRY: One or two. /
a/b
114. 3K CALLAN: Been in the movement
a/b long? /
- HENRY: Two and a half years.
- CALLAN: Lucky man.
115. 4K HENRY: I'm Mr. Holder's aide de
MCU CALLAN reaction camp. /
116. 3K /
a/b
117. 4K His right hand man. /
a/b
118. 3K CALLAN: He's great. /
a/b but a little Tighter.
119. 3K HENRY: Ycs. /
a/b
120. 3K CALLAN: And what a speech. /
a/b
121. 4K HENRY: Fine command or rhetoric,
a/b hasn't he? /

Coming to 122 on 3

On Shot 121 on 4

- CALLAN: Yeh. I can see you're
an educated bloke as well.
Never 'eard anybody like 'im.
Tell you what though. /
122. 3K
MS HENRY
123. 4K HENRY: What? /
CU CALLAN
- CALLAN: If ever he er wants a
shooter, just come to me. /
124. 3K
a/b HENRY
125. 4K
a/b
EASE OFF SLIGHTLY &
CRAB LEFT to give a
DOUBLE CU of CALLAN
with his reaction
- cunning
You/bastard. You've got one.
- HENRY: I'm a bodyguard.
- CALLAN: Lucky man. But I 'ave
thought. I'll tell you. I
'ave thought of puttin' it in
my pocket, goin' up west, and
woin' somethin' about those
chinks. /
126. 3K
CU HENRY reaction
127. 4K
a/b
- I might yet. Not made up me
mind. /
128. 3K
ECU HENRY
129. 4K HENRY: Now lock..... /
CALLAN a/b
130. 3K CALLAN: What's up? /
a/b

HENRY: I wouldn't do that?

On Shot 130 on 3

CALLAN Why not?

HENRY: Mr. Holder wouldn't like it.
Mr. Holder wouldn't like it at
all.

CALLAN: Why not? What's it got
to do with him?

131. 4K HENRY: Look, I think you
CALLAN a/b should understand... /

132. 3K CALLAN: I wouldn't be muckin'
a/b up somet'ing of his would I? /
Let HENRY leave frame

133. 4K HENRY: Got to go now. /
Loose MCU CALLAN

3 to PCS. L. HUNTER'S OFFICE.

CALLAN: What's the rush? We were
just gettin' to know each other.

CUT AS DIRECTED
T/C

S.O.F.

CALLAN LEAVES CAFE &
HENRY FOLLOWS HIM
Duration: .37

4 to PCS. J. HUNTER'S OFFICE.

Coming to 13. on 1

134.	<u>1J</u>	<u>SC.21.INT.CALLAN'S FLAT.</u>	<u>DO.M A3</u>
	BCU CALLAN's foot. in a basin. ELSE BACK SLOWLY during dialogue	NIGHT.	FX:Plumbing noises.
		<u>CALLAN</u> : You picked him up, then?	
	CALLAN eventually takes his foot from the basin and hops backwards and sits on the lavatory seat.	<u>LONELY</u> : Easy, Mr.Callan.	
		<u>CALLAN</u> : Amateur?	
		<u>LONELY</u> : Didn't 'ave a clue. You came down Table Street like you said you would, and all I 'ad to do was tag onto 'im.	
		<u>CALLAN</u> : And he didn't see what you were at?	
		<u>LONELY</u> : I didn't start yesterday. I'm a professional in this game. Not like 'im.	
	LONELY exits for slippers. HOLD on CALLAN	<u>CALLAN</u> : Good lad. Get my slippers, will you?	
		<u>LONELY</u> : 'E didn't 'alf get in a panic when you shook 'im off. Runnin' up and down the arcade 'e was. S'truth 'e saw me three times and still didn't catch on.	
		<u>CALLAN</u> : So he went home.	

On Shot 134 on 1

LONELY: S'right. With me on 'is
tail.

CALLAN: Let's have the address
then.

135. 5G(As Callan/Lonely come
H/A W.S. thru bathroom door)
Table f.g.

BCCM B1

LONELY: 34 Stapleton Crescent,
name on the door, Thackeray,

CALLAN: Henry Thackeray. 34
Stapleton Crescent. A house of
his own, is it?

136. 1K
Loose MCU CALLAN

LONELY: A little two up and two
down. You know. /

CALLAN: Yeh. Small enough to
make living uncomfortable and
big enough for the mortgage
to break your back.

LONELY: 'at's it.

137. 5G
CU LONELY

CALLAN: Nothing else about him? /

LONELY: Blimey, what do you want
for £5, blood?

T A P E R U N. F O R C A L L A N T O C L E A R.

138. 2G SC.22. INT.HUNTER'S OFFICE.D.Y. ROOM 11
MS CALLAN bent double
speaking into intercom.

1 to J.C.K.

CALLAN: Meres is on his way up,
tell him to bring in my report
on Henry Thackeray will you.
We know all about Henry. Why
don't we just pull them all in
and cool their heels in the cells
until everything's blown over? /

139. 3L
MCU HUNTER
PAN him L.

HUNTER: Can't be done.

CALLAN: Seems a simple solution,
though, sir.

140. 2G
MS CALLAN

HUNTER: Mm? /

141. 3L
a/b
Continue PANNING HUNTER

CALLAN: I said it would seem
a simple solution. /

HUNTER: It would mean too much
publicity for them.

CALLAN: In the nick?

EASE OFF to see
MERES R.frame

HUNTER: Of course. The
disappearance of a public figure
like Holder would be noticed
immediately.*
And don't think his
agents wouldn't be on to the
press immediately. They would.

* Telex
Moise.

142. 2C
Loose MCU CALLAN

And they'd love it. /

143. 3L
a/b

CALLAN: Bang a D notice on it. /

On Shot 143 on 3

HUNTER: It would do us no good.
They have backers, in high places.

CALLAN: Do we know them?

HUNTER: No.

CALLAN: Not like us.* *STOP TELEX.

HUNTER: They haven't previously
had any importance for our
department. /

144. 2G
CU CALLAN

CALLAN: And now they have, and
here we sit, with our trousers
down. /

145. 4J
3/s
CALLAN L.frame
MERES O.
HUNTER R.frame

MERES: By putting Holder away
we'd increase his membership
overnight.

HUNTER: Exactly. And that's why
he must be stopped. Quietly.* *START TELEX.
Without anyone being hurt. /

146. 2G
a/b

CALLAN: Can't guarantee that,
can we? /

147. 3L
1/ TIGHTEST POSS. 3/s

On Shot 147 on 3

EASE OFF as HUNTER
breaks down towards cam.
CALL LEFT SLIGHTLY as
X's R. to L. across
the end of his desk.
HOLDING a 3/s all
the way.

HUNTER: Then if anyone is to be
hurt - has to be hurt - make sure
it is not Tao Tsung.
Or anyone of his staff.

CALLAN: O.K.

HUNTER: It's a matter of selecting
the least embarrassing of two
unpleasant alternatives. For
our purposes Tao Tsung is made
of porcelain.*

*STOP TAPE

148. 2G
MS HUNTER

But I repeat, ideally no one
is to be hurt. Understood?

149. 3L
a/b

150. 2G
MCU HUNTER

MERES: Yes sir. /

151. 4J
CU CALLAN
PAN to MERES in CU
PAUSE & BACK to
CALLAN for dialogue

HUNTER: No loaded guns.* /

CALLAN: Holder's boys will
love that. /

152. 3L
L/S 3/s TIGHT AS POSS.

HUNTER: You must take care not
to give them any opportunity
for violence. /

153. 4J
MCU CALLAN

CALLAN: I have some paper work
to do. /

154. 2G
MS HUNTER

On Shot 154 on 2

HUNTER: Keep them away from the
Chinese, but otherwise, don't
touch. Now, the other thing.
Tao Tsung must be warned.

155. 3L Merces. /
MCU MERES

CUT AS DIRECTED

T/C

SC.24.

S.C.F.

CROWD OUTSIDE EMB. SSY

Duration: .15.

156. 5H SC.25.INT.EMB.SSY. DAY. DOCM B4
TAO Loose mid shot R.frame
Conservatory window L.frame
He is tending a plant.
CRAB ROUND to POS.5J.
as directed during
dialogue

TAO: So you are from security?

MERES: Yes, sir.

TAO: And what is it
specifically that you secure?

MERES: Whatever crops up.

TAO: In this case us.

MERES: That's right.

Must be in POS.5J.by now.

TAO: How very kind. Tea?

DOCM A3.

On Shot 156 on 5

TAO X's frame going
L. to R. u/s.
MERES comes in behind him.

MERES: Thank you.

157. 1K (As they break d/s to
Wide shot desk)
CRAD LEFT to POS.11
to give TAO BIG Lfg.
MERES Rbg.

TAO: That I can't understand
for the moment, you see, is what
leads you to think we need
security.

158. 4D
MS MERES

MERES: I'd have thought the
incidents of the last few days
would have been sufficient

159. 1K
Loose MUC TAO

indication. /

160. 4D
MS MERES

TAO: Being frightened by large
numbers of people is not one
of our national characteristics. /

161. 1K
MS TAO who is now seated

MERES: When large numbers of
people become violent, yes. /

4 EAST TO POS.1.

TAO: Chairman Mao says. "Be
resolute, fear no sacrifice and
surmount every difficulty to
win victory. /

162. 4L
MCU MERES

MERES: What victory would that
be? /

163. 1K
a/b

TAO: Of enlightened thought in
the land of the running dog. /

164. 5K
L/A Wide shot TAO Rfg.
MERES Lbg.
Servant enters with tea centre.

On Shot 164 on 5

165. 1K(As servant leaves)
a/b but TIGHTER
- TAO: You see, we communists are
like seeds and the people are
like the soil. /
166. 5K
Loose MCU MERES
- MERES: And some fell on stoney
ground, not these people,
Mr.Tao. /
167. 1K
L/S O/S 2/s
TAO Lbg.
MERES back Rfg.
Try to see Mao's
portrait above
TAO's head.
- TAO: We shall see.
- MERES: There's no doubt that
you will.
- TAO: Though I cannot accept
readings from Chairman Mao as
provocative. /
168. 5K
a/b
- MERES: There is the small matter
of our people in Peking being
attacked. /
169. 1K
MCU TAO
- TAO: Educated, Mr.Meres. /
170. 5K
a/b
- MERES: By force. /
171. 1K
a/b
- TAO: I'm afraid our red guards
sometimes got a little over-
enthusiastic. /
172. 5K
a/b

Coming to 173 on 1

On Shot 172 on 5

173. 1K MERES: Despite what Chairman
a/b reaction Mao says. /
174. 5K _____ /
a/b

Communists must use the
democratic method of persuasion
and education, and must on no
account resort to commandism
or coercion.
175. 4L(As Tao rises)
Wide Shot

As TAO sits
PAN to MERES

TAO: You've done your homework.

MERES: I like a change from
more serious reading. Ching
lung?

TAO: But there has been no
coercion.
176. 1K MERES: What do you call it? /
MS TAO
177. 5K TAO: A natural expression of
MS MERES the anger of the masses. /

MERES: Which is why I'm here,
of course.

TAO: Oh?

MERES: You yourselves are about
to receive a natural expression
of the anger of the masses.

On Shot 177 on 5

TAO: In what form?

178. 1K(After Meres has drunk) MERES: Assassination.
a/b

TAO: The paper tiger is about
to bite.

MERES: That's it.

TAO: How interesting. Who is
it in particular? Ronald
Holder? /

179. 5K
Loose MCU MERES

180. 1K MERES: Holder. /
a/b

TAO: Wherever there is a
struggle there is sacrifice and
death is a common occurrence. /

181. 5K
MC MERES

MERES: More from Mao?
Got a word for everything,
hasn't he? /

182. 1K
a/b

183. 5K TAO: His thoughts are universal. /
a/b

Coming to 184 on 1

Cn Shot 183 on 5

184. 1K MCU TAO MERES: Well, ours aren't, Mr.Tao.
In fact, at the moment, they're
extremely local. And we'd like
your permission to put some
security men in here. /
185. 5K TAO: That I must decline. /
a/b
186. 1K MERES: It's for your good. /
a/b
HAN him up as
he rises
TAO: This house is Chinese
territory, Mr.Meres. we
permit no intruders. /
187. 5K DCU MERES
188. 1K MERES: Then someone will die. /
BCU TAO
189. 5K TAO: We believe in our cause. /
a/b
MERES: And it will be you.

C/S
End of Part Caption

G.L.MS: End
of Part
music.

SECOND COMMERCIAL BREAK

1 to PCS.L. CALLAN'S FLAT.
2 STAY PCS.G. HUNTER'S OFFICE
3. to PCS.L. HUNTER'S OFFICE
4 to PCS.J. HUNTER'S OFFICE
5 to PCS.E. CALLAN'S FLAT.

ACT THREE. VTR/ABC/7528

F/U
C/S

Part Three Caption

GRMS: Beginning
of Act Theme

190. 3L SC.26. INT.HUNTER'S OFFICE. 1 (M A1
MS MERES. DAY.
He enters taking
off his coat.

HUNTER: And Tso Tsung will allow
no one inside the location.

191. 2G MERES: No, sir. No one. /
MS HUNTER who
is seated at his desk

HUNTER: I trust he will be
accorded due recognition of his
courage. /

192. 4J
,oose MCU CALLAN

CALLAN: When his body is flown
home why would he want to do a
thing like that. /

193. 3L
L/L W3/s
HUNTER Rfg.
MERES Obg.
CALLAN Lfg.

HUNTER: He's a Chinese
communist and a diplomat has to
do what is expected of him.

CALLAN: Even if he's going to
get a bullet in the back?

On Shot 193 on 3

HUNTER: The oriental attitude to life and death is different from ours. What do know of his movements?

MERES: Normal but limited, sir. Out several times a week in the legation car, official business. Some shopping expeditions.

HUNTER: So he is vulnerable.

194. 4J MERES: Very. /
MCU CALLAN

195. 2G CALLAN: Where's his reception
MS MERES room? /

196. 4J MERES: At the rear of the
a/b building. On the south side. /

197. 2G CALLAN: And I bet it's got a
a/b great big window in it. /

198. 3L MERES: Great big window. /
v/b

199. 2G(As Hunter rises) CALLAN: Holder's got it made. He's
MS HUNTER only got to pick his moment.

On Shot 199 on 2

HUNTER: You still have your brief, which is to protect him from injury. Since we aren't to be allowed inside the legation, we shall adopt the only other course, guard it from the outside. /

200. 3L
MCU MERES

MERES: Difficult, sir, with all those people demonstrating. /

201. 2G
CU HUNTER

HUNTER: Nonetheless, you will do it. /

202. 3L
CU MERES

203. 4J
CU CALLAN
EASE OUT to MCU as
Callan starts to speak.

CALLAN: There is one other way, a bloody stupid way, but think of something better. The real problem is this Tao Tsung, isn't it. /

204. 2G
MS HUNTER

HUNTER: That is what we've been talking about. /

205. 4J
a/b

CALLAN: Yeh. Well, Hblder wouldn't be able to get Tao Tsung if Tao Tsung wasn't there would he? If he was spirited away. Why not? It's the only way to do it. We nip in there, bandage him up and... /

EASE OUT & PED DOWN
to L/A W.S.

206. 2G
MCU HUNTER

Coming to 207 on 4

On Shot 206 on 2

207. 4J HUNTER: The world's press would
MS CALLAN love that. /

208. 2G CALLAN: No, sir. Not if the
a/b reaction Chinese themselves think that
Tao Tsung's defected. /

209. 4J They wouldn't want anyone to
a/b know.

/ 2 to PCS.H.F. T SAME SET. /

210. 3L(As Hunter hits table) HUNTER: It'd take more than your
L/A Wide Shot a/b persuasive charm to arrange that,
HUNTER breaks W.S. going Callan. Anyway, it's quite
diagonally R. ridiculous and unethical,
HOLD 3/s and therefore was neither
spoken nor heard.
Good heavens above, man.

211. 4J(Cut as directed)
CU HUNTER reaction

Get my car.

212. 3L(Cut as directed)
a/b

213. 2H(As Hunter leaves shot)
L/A 2/s
CALLAN Big Rfg.
MERES bg.

214. 4J (As directed)
Loose MCU HUNTER

/ 3 to PCS.B.HOLDER'S INNER FFICE. /

On Shot 214 on 4

HUNTER: I think the best thing
you can do, Callan, is take
three days to cool your head.
Damn'd ridiculous.

And remember that anything you
do in those three days is
not the responsibility of this

215. 2H(L.S Hunter leaves frame) department.
a/b

/ 4 to P.C.S.M. CALLAN'S FLAT. /

CALLAN: Alright laughin boy, you on?

MERES: Love to, old boy.

CUT AS DIRECTED
T/C

S.C.F.

CALLAN GRABBED BY CHINESE
& PUT INTO C.R.
MERES TAKING PHOTOGRAPHS.
Duration: .35

/ 2 to P.C.S.J. TAO'S ROOM. LEGATION. /

216. 1L SC.29.INT.CALLAN'S FLAT.NIGHT. DOOM D1
TIGHTEST PCSS. H/A 2/s
LONELY seated at table FX:Plumbing
CALLAN standing noises.

CALLAN: Have another drink.

LONELY: It's no good, Mr.Callan.

CALLAN: What harm will a drink do?

LONELY: You're tryin to soften
me up.

On Shot 216 on 1

CALLAN: Well, if you're going to
refuse my booze...

LONELY: I don't want to offend
you. Well, just a little one.
But I still won't do it.

217. 5E CALLAN: I don't see the difficulty
TIGHT 2/s fav. LONELY meself./

LONELY: The Chinese Embassy. It's
not right. It's not proper. It's
not ethical. Furthermore, it's
bleedin dangerous.

CALLAN: I'd be right behind you,
mate.

218. 4M LONELY: I'm not goin' anywhere
MCU CALLAN near it, Mr.Callan./

219. 5E CALLAN: Do a lot with two hundred
MCU LONELY sheets. Steak, egg and chips, with
chablis on the side for half a year./

220. 4M LONELY: I've got money. /
a/b

221. 5E CALLAN: How much? /
a/b

222. 4M LONELY: Enough. /
a/b

On Shot 222 on 4

CALLAN: Bet there's not much
left of that forty I gve you.
You can go through money faster
than anybody I ever saw.
Two fifty.

223. 1L LCNELY: Nope. /
TIGHT 2/b

224. 5E /
MCU CALLAN

CALLAN: I don't know what you're
worried about. After all, all I
want you to do is jack the
window open. I'm the one who's
going in. /

225. 4M /
DCU LCNELY

LCNELY: And just think, me
gettin' it open and findin'
a big, yellow oriental
face smilin' at me. /

226. 5E /
a/b reaction

227. 4M /
a/b

What's all this slit-eyed stuff?
You want to turn that up.
Forget about it. Or you'll
very likely get a great big
oriental shiv stuck on your

228. 5E /
a/b

kidneys. /

Coming to 229 on 4

On Shot 228 on 5

229. 4M CALLAN: Now if you get me inside. /
a/b

LONELY: For what, Mr.Callan?
230. 5E For what? /
CU CALLAN

CALLAN: No business of yours, but
I'll tell you, there's some
231. 4M valuable stuff in embassies. /
a/b

LONELY: Yen. And that's it,
232. 1L in it? /
TIGHTEST POSS. 2/s

4 to P.C.S.N. HOLDING'S OFFICE. / CALLAN: What now?

LONELY: Well, it's an embassy.
Bugs and alarms everywhere.
And I know, believe me, I've
233. 5E seen it. In the pictures. /
BCU CALLAN

CALLAN: Two seven five.
234. 1L Final offer. /
a/b

5 to P.C.S.B. TAO'IR SOOM.
LEGATION.

LONELY: No. Sorry, Mr.Callan,
but no.

CALLAN: Look, Lonely, you're
not going to let me down,
are you?

CUT IS DIRECTED

T/C

S.C.F.

TWO POLICEMEN STANDING
GUARD OUTSIDE EMBASSY.NIGHT.
Duration: .17.

1 to P.C.S.M. REAR OF LEGATION. /

T A P E R U N. FOR CALLAN TO REPO.

235. 6A SC.31. EXT. REAR OF LEGATION. DCOM C1
 VERY BIG CU NIGHT. * F/Pole 2
 $\frac{3}{4}$ Diameter hole in window.
 on Cam.R. of window frame.
 PAN ACROSS the wire which
 was hanging from the hole.
 PAN ALONG wire R. to L
 to an identical hole on L.
 into which the wire is clipped
 now.
 PAN ALONG central glazing
 back to catch.
 As we arrive at the catch a
 blade slips between the
 window frames and the catch
 pressure is gradually applied
 to the catch. It springs open
 with a loud noise.
 WHIP PAN to LONELY's
 terrified face.
 He pauses.
 ELSE OUT to see complete the
 operation of opening the
 window.
 He picks up his bag of tools
 and turns.
236. 1M
 LONELY comes down
 the ladder.
- 6 FAST TO POS.B.
- LONELY: Mind the wire. And
 Gawd help yer.
- Hang on.
 CALLAN: Thanks, mate. Off you
 go.
237. 6D(As Callan comes into shot)
 CALLAN comes fwd. and
 looks back and waves
 to MERES in the bushes.
238. 1M
 MCU MERES/ "
 Bush f.g.
 He gives CALLAN the
 thumbs up.
239. 6D
 c/b
 CALLAN gets in window under
 camera and disappears from
 shot.
- 1 to POS.K. EMBASSY
- Coming to 240 on 5

240. 5B SC.32. INT. TAO TSUNG'S ROOM. ROOM D2
L/A Wide Angle Mid Shot NIGHT. (MOONLIGHT) PULLING
CALLAN BACK.
PULL BACK as he stalks
along corridor
PULL BACK to POS.5H

241. 2J(Cut as directed)
W.S. TAO Lfg.
CALLAN Rbg.
CALLAN pauses and moves on.

242. 5H(As Callan leaves 2's shot)
a/b
Continue to PULL BACK with
CALLAN to POS.5L.
& HOLD.
Allow CALLAN to go away
from cam.

ROOM A3 + B1.

243. 2J(As Callan comes into 2's shot)
a/b

L I G H T S U P

/5 to 1. S.K. SAME SET.

TAO: Good evening. Your name?

CALLAN: Didn't know it was going
to be a party.

TAO: Your name?

CALLAN: Callan.

EASE D/S to contain
action as TAO comes D/S
to put satchel and
handkerchief on the
corner of the desk.
PUSH BACK as TAO
X's back to CALLAN

TAO: And you are a security man?

CALLAN: You seem to know.

On Shot 243 on 2

TAO: We know your friend who is waiting outside in the bushes.

CALLAN: Television cameras?

TAO: Eyes. And windows. Sit down please. /

244. 5K
TIGHTEST POSS. 3/s
CALLAN & GUARDS

2 to 1 S.M. SAME SET. /

CALLAN: At times like this, you know, I do feel a fool. /

245. 1K
MCU TAO

TAO: We rather thought your people would try to do something to prevent an incident. /

246. 5K
a/b

CALLAN: But you don't want it prevented. /

247. 1K
a/b

TAO: We have our reasons. /

248. 5K
a/b

CALLAN: Inscrutable oriental gentleman. /

249. 1K
a/b

TAO: But you are a member of the working class.

CALLAN: So?

TAO: Working for the capitalists. I find that interesting. /

250. 5K
MCU CALLAN

Coming to 251 on 1

On Shot 250 on 5

251. 1K CALLAN: I work for democracy.
a/b I like it better than your
system. /
252. 5K TAO: Our government is
a/b democratic. /
253. 1K CALLAN: And I'm a Chinaman,
L/L M.S.TAO beg your pardon. /
Poss. see Mao's portrait
behind him. TAO: You have been misguided by
PULL BACK to inc. a lifetime of imperialist
CALLAN BIG Rfg. propaganda. We ought to
as TAO X's to him. discuss it.
- CALLAN: I wish you wouldn't.
254. 5K TAO: It might prove
a/b interesting. /
- CALLAN: I doubt it, mate. I'm
prepared to accept that your
sort of government suits you.
But it wouldn't suit us.
- TAO: I'm sure it would.

On Shot 254 on 5

- CALLAN: No, mate. We're all going the same way. Only you've had to jump from the sixteenth to the twentieth centurie in one go. Not pleaseant. But you'll get over it. /
255. 1K
a/b
256. 5K
a/b TAO: Y u've been reading. /
257. 1K
a/b CALLAN: The capitalist press. /
258. 5K
a/b TAO: Purveyors of propoganda. /
See CALLAN watch TAO all the way until TAO has stopped
CALLAN: Circular arguments got on my wick. Now you've got me, what you going to do? /
259. 1K
a/b
260. 5K
MS CALLAN TAO: We hope you'll remain as a guest, for a time at least. /
261. 1K
a/b CALLAN: Till when? /
262. 5K
a/b CALLAN reaction TAO: Until whatever you've come to prevent happens. /

1 to pos.N.HOLDER'S
INNER OFFICE.

Coming to 263 on 1

267.	<u>3L</u> CU HENRY'S hands banging clip of bullets into his luger. His gloved hands put the gun into his shoulder holster. SLOW FIRM PAN to Felice's hands in CU. She is just finishing putting on gloves. She moves to R. twds. HOLDER PAN with her hands to HOLDER hands. He bangs in the bullet clip on his gun. PAN UP as he puts the gun in his shoulder holster. PAN UP & PULL BACK to make the TIGHTEST POSS. 2/s FELICE/HOLDER to POS. 3M.	<u>SC. 31. INT. RIDER'S INNER</u> <u>OFFICE. NIGHT.</u>	<u>SC. 31. INT. RIDER'S INNER</u> <u>OFFICE. NIGHT.</u> EX: Occasion -al lifts.
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2 C.M. 5 to 10S.N.

On Shot 267 on 3

268. 4N HOLDER: You've got everything? /
MCU HENRY

269. 3M HENRY: Yes sir. /
a/b

270. 4N HOLDER: And you remember
a/b the route? /

271. 3M HENRY: I've got it all, sir. /
a/b

PAN HOLDER/FELICE
as they go L. to
HENRY.

HOLDER: Then we're ready.

272. 1N(As Henry turns)
3/s HOLDER C.frame
FELICE L.frame
HENRY R.frame

FULL BACK as far as poss.
Eventually allow
HOLDER's body to
BLANK OUT VISION.

/ 3 to POS.N.TOUR ROOM.LEGATION. /

280. 1K SC.36. INT.TAO'S LEGATION. ... 21 and 43
L/A Wide shot NIGHT.
P.C.(TIGHT)

TAO: Odd, isn't it, that a
fascist like Holder has the
same belief as Chairman Mao
- Political power grows out
of the barrel of a gun.

On Shot 275 on 4

TAO: In detail. By a Mr. Mores.

276. 1K (Cabled thru 2 columns CALLAN: And you're still
on extreme R. of set) doing nothing ab ut it? /
L/A Wide shot
CALLAN's back Rfg
TAC Lbg.

277. AL TAO: That, of course, depends
a/E upon what you mean by doing
nothing. /

278. 1K CALLAN: All I can see is your
MCU TAO sitting there waitin' for a
bullet in the head. /

279. AD TAO: We need an incident./
a/b

CALLAN: That's just what you're
going to get, mate.

TAO: We hope so.

280. 1K CALLAN: Holder won't muck
L/A Wide Shot TAO (TIGHT) about. /

TAO: Of course he won't. Odd,
isn't it, that a fascist like
him holds the same belief as
Chairman Mao - Political power
grows out of the barrel of a
gun.

On Shot 280 on 1

CALLAN: Oh very odd.

281. 4D TAO: I find it interesting./
MCU CALLAN

282. 1K CALLAN: Good. /
a/b

TAO: And here you sit. Having
lifted a rock, only to drop it
283. 4D on your own feet. /
a/b

284. 1K CALLAN: Oh, gawd. /
a/b

TAO: You see, Mr.Callan,
invasion of a foreign legation
is a considerable crime, with
severe diplomatic repercussions.
And if as a result, someone
is hurt in that legation, you
can imagine the furor for
285. 5N yourself. /
VERY LCU

Flashing indicator
on Tao's desk.

Ah, Mr. Holder has arrived.

1 CLEAR EAST TO P.S.M.

286. 2M Chinese.....
widest poss. shot L/A.
we see the GUN'S vanish
behind columns

And please don't say anything.
One of those guns is
trained on you.

5 REPO EAST TO P.S.M.

Coming to 287 on 4

(n Shot 286 on 2

287. 4D (As Henry bursts in)
Wide Shot
Columns and guards gun Big Rfg.
HENRY R.b.g.
HENRY bursts in and looks about.
288. 1M HENRY: Keep still. /
Loose MCU as HENRY
gestures to HOLDER
who is outside the
door
289. 4D (As Holder comes in)
a/b
TAO leaps into middle f.g.
290. 2M
MS TAO
291. 4D TAO: What is the meaning of this? /
3/s
HOLDER standing L.frame
CALIAN seated C.frame
FELICE R.frame
292. 3N FELICE: Tucker. What are you
MS HENRY doing here? /
293. 2M HENRY: Another traitor. /
a/b reaction
294. 4D
a/b
295. 5M FELICE: There isn't much time. /
CU HOLDER
296. 2M HOLDER: We've come to
CU TAO execute you. /
297. 5M TAO: Execute me? Why - what
CU HOLDER have I done? /

On Shot 297 on 5

298. 2M HOLDER: You've treated the
a/b British race with contempt. /

299. 4D TAO: Never. I've done no such
L/A Wide shot thing. /

HOLDER raises his gun
 with dialogue

* Q: LIGHT OUT

HOLDER: In the name of British
democracy.*

FELICE: Look out.

T A P E S T O P

CAM.1 to POS. AS DIRECTED.
CAM.2 to POS. AS DIRECTED.

GUN FIRING SEQUENCE AS DIRECTED.

300. 4D
MCU GUARD'S face & gun R. of profile
Column R.frame

301. 1(Pos as directed)
GUARD'S face and gun. R.frame
Column C.frame

302. 3N
GUARD's face and gun C.frame
Column L.frame

303. 2
GUARD's face and gun C.frame
Column L.frame

T A P E S T O P.

ARRANGE BODIES. MAKE UP AND WARDROBE.

CAM.1 to POS.M. SAME SET.
CAM.2 to POS.N. SAME SET.

SOUND:Record
WILTRACK O
of FELICE
screaming and
thumps of
bodies
hitting the
floor.

304. 4D
MS GUARD Cam.R.
switching light on.
305. 2N
TIGHTEST POSS. 2/s
CALLAN gun in R.hand
His left hand protecting
TAO's head.
306. 3N
MWS Chair f.g.
HOLDER/HENRY bodies
FELICE runs into them
screaming and collapses
on top of their bodies. FELICE: Oh, my God!
307. 2N
MCU TAO
308. 3N TAO: Thank you for defending me. /
WIDE SHOT
CALLAN L.frame
TAO C.frame
HENRY/HOLDER bodies & More or less as I had expected.
chair f.g.
309. 1M (CHINESE) In a handkerchief. /
MS CALLAN
310. 4D CALLAN: What's all this? /
MCU TAO
TAO: We're going to put one
bullet from your gun into each
of these bodies, then turn you
over to the police. We will
have fired in self defence. The
question will be, why did you?
And we shall say, because you
defected to us. That should
cause a considerable stir. /
311. 1M
CU CALLAN

Coming to 312 on 3

On Shot 311 on 1

312. 3N CALLAN: I wondered why you
a/b didn't shoot me. /

TAO: (CHINESE) Shoot them again.

313. 2N(Just before the gun fires)
L/A 2/s
GUARD who has the gun lfg.
TAO Rbg.

314. 1M(As Tao looks at Callan)
TIGHT M.S. CALLAN

CALLAN: It's not loaded. Boss's
orders. Didn't want anybody
315. AD hurt. /
BCU CALLAN

TAO: But you had it in your
316. 1M hand. /
a/b

317. AD CALLAN: Force of habit. /
a/b TAO reaction

318. 1M _____
MCU CALLAN

Before you try anything else,
I'd better tell you something.
Last night I was seen to be
attacked by two Chinese men.
Then I was bundled into a
a car. Then that car was driven
to the Chinese legation. The
report of that and these photos
are with the police /

319. 3N
3/s CALLAN L.frame
GUARD with gun Centre.
TAO R.frame

If I'm not out here in about
ten minutes that report and
these photos will be released
to the press. Can we go now? /

320. AD
CU TAO

On Shot 320 on 4

TAO: I regret that a man of
your calibre is an imperialist
lackey.

321. 1M(As Callan breaks)
a/b

322. 3N
a/b
PAN with CALLAN
as he X's to FELICE

CALLAN beds down and
gets the girl up.

CALLAN: Come on, miss. Walk
straight out and don't look
back.

As CALLAN rises with
FELICE
PAN CALLAN and FELICE
further and thru arch.

323. 2N
Wide Shot TAO & GUARDS.

324. 1M(As Callan turns back into 1)
CU CALLAN

CALLAN: It's all a game, 'in it.

325. 5(As door shuts)
Caption for supering
and captions

SUPER

- a. EDWARD WOODWARD
- b. DEREK DOND
- c. ANTHONY VALENTINE, RUSSELL HUNTER
- d. TERENCE RIGBY, BURT KWOUK
- e. RENNY LISTER, NICHOLAS COURTNEY, JONATHAN NEWTH
- f. Associate Producer JOHN KERSHAW
- g. Designer PETER LE PAGE
- h. Producer REGINALD COLLIN
- i. Director JAMES GODDARD

GRAMS: End
Theme

HOLD LAST CAPTION FOR 10 SECONDS
AS NO THAMES TELEVISION CREDIT
AVAILABLE.

FADE GRAMS

FADE SOUND AND VISION